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Under the general title of *Lehrmittel für den Geschichtsunterricht*, the Verlag A. Pichlers Witwe und Sohn (Vienna and Leipzig) has published a very interesting and valuable series of *Wandtafeln und Modelle zur Veranschaulichung des Lebens der Griechen und Römer*. The *Wandtafeln* series, edited by Dr. A. Gall and Direktor A. Rebhann,—contains 33 charts, in colors, approximately 35 by 26 inches. They are on stiff paper, brown on the back, protected on all four edges by linen binding, and provided with eye-lets, by which they may be hung up. The charts are thus well fitted, by reason of their size, for use in the class-room. They cost but two Marks each; the whole set, if bought at one time, can be obtained for 50 Marks, or eleven dollars. There is, finally, an accompanying pamphlet of 62 pages, which gives some description of the charts (1.35 Marks). The charts themselves are reproduced in this pamphlet, in small size.

In an elaborate advertising pamphlet describing the *Wandtafeln* the publishers give a general survey of their contents, as follows:

Die griechischen Tempelformen. Tafel 1, 2 und 3; Römische Tempelformen. Tafel 4; Die Baustile. Tafel 5, 6 und 7; Die Burg. Tafel 27; Akropolis von Athen. Tafel 28; Antike Gefäßformen. Tafel 15, 16 und 17; Griechische Vasenmalerei. Tafel 18 und 19; Das römische Haus. Tafel 29 und 30; Die Villa und die Thermen der Römer. Tafel 31; Römischer Hausrat. Tafel 26; Der griechische Schulunterricht. Tafel 9; Der gymnastische Unterricht. Tafel 11; Opfer-szene. Tafel 25; Griechischer Totenkult. Tafel 33; Die Kleidung der Griechen. Tafel 12 und 14; Die griechische Kopfbedeckung. Tafel 10; Die Kleidung der Römer. Tafel 8; Die griechische Bewaffnung. Tafel 20; Die römische Bewaffnung. Tafel 13 und 21; Das griechische Theater. Tafel 32; Theater-szenen. Tafel 22, 23 und 24.

Chart 8, which deals with Roman clothes, shows a man in toga and tunic, a boy in a tunic, and a woman in pallium and stola. 13 gives an admirable reproduction, the full size of the chart, of the tomb of a M. Caelius, described, in a beautifully cut inscription, as T. filius, Lemonia tribu, Bononia, centurio of the Legio XII, who, at the age of 53, was killed in the Bellum Varianum. A portrait bust of Caelius shows him in his cuirass. To right and to left are two heads: inscriptions, also well cut, deal with the men represented by the heads. Chart 21

deals much more specifically with Roman arms. This too gives the tomb of a centurion, found at Carnuntum, and has a finely cut inscription. The chart shows also a *vexillum*, forms of the *signum*, two forms of the *pilum*, the *gladius*, cuirass, helmet, greaves, and a slave in charge of a horse. Altogether this chart is most illuminating.

Number 29 gives two plans of the normal Roman house, one of a house with Tuscan atrium and garden, but without a peristyle, the other of a house with tetrastyle atrium and a peristyle. This clear and instructive chart is reinforced by Chart 30, which shows two plans of elaborate houses, one the House of Pansa, the other the so-called House of Sallust, both at Pompeii. Number 31 shows a plan of the Villa of Diomede, at Pompeii, after Mazois, Les Ruines de Pompeii, 2, Plate 47, and a plan of the Insula at Pompeii which contains the smaller Thermae (see Mazois, 3, Plate 47).

Number 26 deals with Roman house furniture. It shows a tall candelabrum, on the top of which one or more lamps might be set; another candelabrum from which four lamps might be hung; a swinging lamp; a bronze bed frame from Pompeii, restored; a bronze tripod; a bisellium; a round marble table. Finally, there is a water-heater (Number 104 in the account in THE CLASSICAL WEEKLY 6.82). All these are reproduced from ancient originals; in most cases, too, there is a reference to a book in which the original is pictured and described.

Chart 32 gives a good diagram of a Greek theater. 22-24 deal with theatrical scenes. 22 reproduces, from Gerhard, Etruskische und Campanische Vasenbilder, Tafel 24, a scene representing the murder of Aegisthus by Orestes. Clytemnestra and Electra also are seen in the picture. 23 gives a scene from a Greek comedy; 24 portrays "Der Rasende Herakles", about to fling his infant son on the funeral pyre. This picture is based on a vase-painting, signed by Assteas; the original is in Madrid.

I have looked through the other charts, and can well understand the chorus of praise with which the set has been received in Germany.

The same firm has a series of models intended to illustrate Greek and Roman life. There are a dozen in all, ranging in price from 1.70 to 23.50

Marks. They illustrate various kinds of siege apparatus (e.g. *ballista*, *catapulta*, *pluteus*, *vinea*, *testudo arietaria*), a Homeric war chariot, a weaving frame, a scroll (3.35 Marks), and a triptychon (a tablet with four pages in all available for writing: 1.70 Marks), a Homeric double door with lock, and a Pompeian mill¹.

The firm publishes also a series of Wandbilder, of the same size and make-up as the Charts, illustrating Greek and Roman "Geschichte und Sage". These are reproductions of modern paintings, portraying Cicero addressing the Senate against Catiline, Scaevola before Porsenna, Cincinnatus at the plow, the murder of Caesar, etc.

Lastly, the firm handles 41 models in terra cotta, showing "Die Helden und Göttergestalten des Trojanischen Krieges". The standing figures in this group are about ten inches high. The figures cost 6.70 Marks each. C. K.

CRETE AND CRETAN ARCHAEOLOGY¹

The one fact that looms large in the recent history of Crete lies in the political rather than in the archaeological sphere. Crete has achieved the goal of her ambition; she has acquired political union with Greece. After more than a century of massacre and revolution, in which murder and rapine were practiced indiscriminately by Christians and Mohammedans, the Greeks constituting the majority of the population have at length succeeded in definitely severing this island from the territory of the Caliphate. Latest of the three great epoch-making conquests of Islam, Constantinople, Rhodes, Crete, made in the heyday of Ottoman success against the combined forces of Christian Europe, Crete was tenderly cherished by the faithful, who felt that, if Crete were lost, after Crete would fall Rhodes, and after Rhodes Stamboul. The Sultan particularly clung to the island, as he well knew that the loss of Crete would endanger his claim to be Caliph in the councils of many doubting tribes; so for years the astute diplomacy of Abdul Hamid threatened and cajoled Greece by encouraging or restraining the growing power of the Bulgarians in Macedonia, with the result that Crete always has been sacrificed to the progress and the welfare of Greece. The tale is retold in his brilliant and lucid style, though not without a pro-Greek bias, by Victor Bérard, in *La Mort de Stamboul* (Paris, 1913).

There is no danger that the embattled Greeks, whether in Crete or the Balkans, will not abundantly engage the ready sympathy of Christian nations, but it is also well to remember the misery and the sufferings of the Mussulman refugees, driven by violence from the Fortunate Isle and scattered along

the bleak coasts of the islands and Asia Minor.

While the people have been threading this maze of confused politics, archaeologists have been working on the problems presented by the discoveries of the advanced civilization enjoyed by ancient Crete, and yet the great problems of the determination of the race and origin of the people who developed this Cretan culture and of the interpretation of their language are no nearer solution than they were five years ago. In 1909 Sir Arthur Evans published the first volume of *Scripta Minoa*, dealing with the hieroglyphic and primitive linear classes of the vast amount of written material brought to light in the excavations at Knossos, Phaistos and other sites on the island. In this careful and admirable work he presents all the records of Minoan script of the specified classes available at that time, and studies their relations to other scripts of the Mediterranean basin, giving parallel tables and copious illustrations. But in the interpretation of the texts he makes no advance over his previous success in explaining the system of numerals, and, as he himself says in his preface, "in the absence of bilingual inscriptions the material as a whole has not reached the stage when any comprehensive attempt at interpretation or transliteration is likely to be attended with fruitful results".

At the end of *Scripta Minoa* Sir Arthur Evans devotes a chapter to the discussion of the Phaistos disk, the most remarkable document that has been found in Crete, which was published by the finder, Dr. L. Pernier, in *Ausonia*, 1909, 255 ff. The discoverer, as well as Sir Arthur Evans, makes a minute and painstaking study of this unique record, but its meaning is still as much a mystery as when it was first brought to light; for abortive attempts at interpretation, such as that of Professor Hempl in *Harper's Magazine*, January 1911, 187 ff., have not commended themselves to students of this subject. There seems little likelihood of solving the problem except through the medium of a bilingual inscription or document.

The ethnic situation as it is now viewed is presented in a brief summary, accompanied by many notes and references, by Mr. H. R. Hall in his new book, *The Ancient History of the Near East* (1913), 31 ff.; Chapter 2 is devoted to the older civilization of Greece. No new theory is advanced, but there is a reiteration of the consensus of opinion that the Aegean civilization was self-developed in the Aegean basin. Mr. Hall, moreover, accepts the well-known thesis, so admirably supported a few years ago (1906) by Dr. Mackenzie in the *British School Annual*, Volume 12, that the origin of this Aegean people was in Libya, whence their migration took place in the stone age. The civilization which they developed to such a high degree was overthrown after weakening itself through too extensive expan-

¹ Some of these models may be seen at Teachers College.

² I may be allowed to refer to my article, *The Discoveries in Crete*, in *THE CLASSICAL WEEKLY* 2.242-244.